

Kerry U.

Summary of Kerry's Inner Experience

Kerry is a freelance graphic designer who was moving from Jackson Hole, Wyoming to Boulder, Colorado over the course of our sampling. She was 29-years-old when we started and 30 by the end. We collected 40 samples with Kerry over the course of 9 days of sampling. This does not include samples from the first day, which was considered practice, as is typical of DES.

Inner seeing

Predominantly (19 of her 40 samples; 48%), Kerry was innerly seeing. Most of her inner seeing was clear, colorful, and detailed. Sometimes she innerly saw a full scene. Sometimes she saw just one thing with nothing beyond it. Sometimes she saw something imaginary incorporated into reality. Sometimes patches of her seeing were indistinct or blurry. Let's look in turn at these different features.

Clear and detailed

All of Kerry's inner seeing was clear (at least in part) and substantially detailed. Here are two examples:

Sample 4.5 [Kerry was talking to her sister about a potential hike, and her sister was mentioning how many bugs there would be there.] Kerry was innerly seeing the scene of the hike—seeing overgrown grass in the foreground; to the left was a lake; to the right were tents; behind were rocky mountains with wet snow. [The overgrown grass was associated with the source of bugs.] Kerry was also innerly speaking in a cheery, positive tone “We could wear bug nets!” (as if she were rehearsing convincing friends to join this hike).

Sample 5.4 [Kerry was reading a book.] She was reading the words “history is watching,” [perhaps] hearing them spoken in a young male British voice [there is reason for skepticism if she experienced this]. She innerly saw a cozy living room; closest was a blow-up mattress on a red patterned carpet; farther, she saw dark wood walls, old leather couches, a TV, and pictures on the walls that had clearly detailed frames, but the pictures within the frames were not elaborated or not present or indistinct. [The book mentioned a living room with a blow-up mattress, but everything else was Kerry's invention.]

We considered an inner seeing to be clear if at least some of the seeing was clear. For example, we considered the inner seeing in sample 5.4 (“history is watching”) to be clear because the details (couches, carpet, TV, etc.) were clear, even though the pictures in the frames were not clearly articulated. By that standard, perhaps all 19 of Kerry's inner-seeing samples were clear.

The possible exception to Kerry's clear inner seeing was sample 3.2, where Kerry was trying to recall the contents of a particular Instagram post. At the moment of that beep she saw an Instagram post, and this inner seeing was either entirely blurry or clear in the outline but otherwise blurry: Kerry saw the curved Western-style serif text laid out as in the original post (with large font at the top and smaller font below). The interview did not establish whether Kerry saw the outline of the Instagram post clearly.

Skillful clarity

As mentioned, most of Kerry's inner seeing was clear and detailed. Sometimes, however, certain localized patches of her seeing were blurry or unarticulated (in 6 or 7, or about a third, of her 19 inner seeing samples). RTH has called such patches of unclarity "skillful" when it appears that the degree of clarity matches in some way the intention of the seeing. Here is a previously published example:

Susan, a college student, was critical of her roommate Helen's relationships with boys. Susan had an image of Helen, seen from the waist up sitting on their couch with a boy. Helen in the image was wearing only a bra. Helen and the couch and the bra were seen clearly in this image, but the boy's face was unelaborated or indistinct. ... [Susan's] indeterminate boy was not merely the result of weak imagery but was a highly skilled construction of indeterminacy precisely where she meant indeterminately to represent lots of boys. (Hurlburt, in Hurlburt & Schwitzgebel, 2007, p. 106)

The point of that example is that Susan apparently skillfully manipulated the degree of clarity: the roommate and her attire was seen clearly—there is one roommate illustrating one kind of scanty attire; but the boy was not elaborated, apparently because Susan meant to see many (not any particular) boys.

By contrast, Hurlburt would *not* consider the following seeings to be instances of skillful clarity: an inner seeing where everything is clear; an inner seeing where nothing is clear; an inner seeing where the center of the seeing is clear but the periphery is unclear. Those are all more-or-less common ways of inner seeing *without* any skillful manipulation of the degree of clarity.

(One could argue that speculation about the intentionality behind patches of unclarity is mind-reading and therefore should be excluded from a description of phenomena. Fair enough. On that argument, instead of calling this phenomenon *skillful clarity* we might better call it *patches of unclarity* (within larger regions of clarity—it is *not* merely that clarity diminishes (for example) as one approaches the periphery of the seeing.)

One example of Kerry's skillful clarity (a.k.a. patches of unclarity) is the seeing of the picture-frames in sample 5.4 described above. There, Kerry created a clear (inner) seeing of the frames without creating a clear seeing of content within the frames, as if the presence of lots of framed pictures on the wall conveyed homey comfort without the specific content of those pictures needing to be specified. Even though her seeing of the

frames is centrally import to her, the contents of those frames are not seen clearly—they could be photographs, paintings, whatever.

Here is another example:

Sample 6.6 [I was sitting on my front stoop talking to my friend Amy on the phone. I was saying out loud “did I send you a voice mail?” but those words were more rolling out than directly experienced. I was trying to recall what I had already said.] I innerly see our text message conversation, its grey and blue message bubbles. (The bubbles are seen clearly, but the text is seen only blurrily.) [...]

Kerry sees clearly the text bubbles themselves, but sees only blurrily the text inside the bubbles. We understand this blurriness-within-clarity as being a skillful (apparently intentional) aspect of the seeing—she (apparently intentionally) clearly sees some aspect (the bubbles themselves, indicating that there is no doubt that she is seeing a texted conversation) but she does *not* clearly see some other aspect (the content of the texted conversation). That is, the blurriness level skillfully demarcates the level of ambiguity in the scene.

Arbitrary or missing details

There were two instances of Kerry’s inner seeing that involved missing or arbitrarily placed objects. These seemed in some ways skillful but which did not involve patches of unclarity.

In sample 8.2, Kerry was listening to a podcast which was describing an interview that the two podcasters had conducted in the green room before a performance. Kerry knew the podcasters, and she saw them clearly. Behind them she saw maroon painted walls and mirrors rimmed with lightbulbs of the greenroom. She clearly sees the wall/mirror elements of the greenroom; she does not see at all other elements of the greenroom.

Here is the other example:

Sample 5.2 [Kerry was with her brother and mom, and] was saying the word “caramel” [about her mom’s hair color]. She said it in sync with her brother, playfully chiming along.

She also innerly saw caramel colored hair, up close and detailed, seeing the caramel color and the texture individual strands of the front-side of a swath of hair [she does not see a face and the hair isn’t necessarily her mom’s]. She also saw some bit of the chair and some other stuff that might be found in a salon but disproportionately sized and arbitrarily located.

Here, Kerry innerly saw a swath of caramel-colored hair, up close. She also saw a bit of a beauty-shop chair and also saw some other stuff that might be found in a beauty shop, seen in arbitrarily random positions and disproportionally small.

Should we understand this absence or arbitrariness of elements to be skillful, similarly skillful to the patchy unclarity? It seems so, but we are not confident. Perhaps additional sampling would shed light on this issue.

Small seeing

In three (possibly four) samples, Kerry's inner seeings were understood as being small. In sample 2.1 she sees her dad hiking and he's small. In sample 7.5 she sees a dog wearing a plastic flower crown, and both are small. In 9.3 she sees a fridge, which is small. The possible fourth instance of small size was the beauty-shop details of sample 5.2, which were seen smaller than they actually would have been. That her inner seeings were somehow small was apparently important to Kerry, but the interviewers did not unambiguously nail down the aspects of this characteristic. Our best understanding is that when she said an object was small, she intended to convey that it was the *seeing* of the object that was small—that her inner seeing, instead of occupying her entire inner visual field horizon to horizon (as was usual), her inner seeing occupied only a small portion of that field.

Should we understand this small seeing to be skillful, similarly skillful to the patchy unclarity? It seems so, but we are not confident. Perhaps additional sampling would shed light on this issue.

Nothing beyond

5 or 6 of Kerry's 19 inner seeing samples (29%) involved seeing only a thing with nothing beyond it. For example, in sample 9.3 Kerry saw her old, worn childhood refrigerator. She saw only the fridge with nothing beyond it. (We can contrast this to samples where Kerry saw a full scene like sample 5.4 where she saw a full living room.)

In another "nothing beyond" sample (3.4), Kerry innerly saw a dog's face with a smiley expression. She saw just the dog with nothing beyond it. So it was *not* like being in a scene with the dog. It was *not* like looking a photograph of the dog. It was *not* like the dog was floating in dark empty space. There was simply nothing beyond the dog.

In sample 3.2, Kerry was seeing an Instagram ad. Kerry was clear that this wasn't a full scene, but she was not certain about whether there was anything seen beyond the Instagram ad.

Incorporation into reality

In one sample unambiguously, and possible two others, Kerry incorporated her inner seeing into her outer seeing of the actual real world. The unambiguous instance is:

Sample 4.2 [Kerry is standing on the right side of a road,] seeing the road in front of her (going off at an angle to the right). She sees two cars (typical traffic) coming toward her—a black Jeep and then (appropriately distanced behind) a silver Subaru. [Everything (Jeep, road, surroundings, movement) in this seeing is real except the Subaru—she has imaginarily superimposed the Subaru moving along the road

behind the Jeep.] (She sees the Subaru as being there, [but she also understands that it is not there. That is, Kerry intrinsically apprehends the Jeep, road, and surroundings as being real and the Subaru as being imagined].) [The seen Subaru is the Subaru that she purchased two days ago.]

Simultaneously Kerry was asking in her own inner voice, “would it be an issue to go higher?”

As understood from the natural attitude, Kerry overlays the imaginary Subaru onto the actual real world. In Kerry’s experiential world, she sees Subaru behind a Jeep. In some way, she understands that the Subaru is imaginary and that the Jeep and road are real, but that is not part of her directly apprehended experience at that moment.

The other samples featuring incorporation into reality were uncertain. For example, in 2.1 Kerry innerly sees her father hiking. She described him as overlaid onto the actual hiking trail in front of her, as if he fit with the actual perspective of the trail. However, this was an early sampling day and we hadn’t yet moved past the supposition that Kerry could innerly see something that didn’t relate to the outside world.

Unusual perspective

The perspective in nearly all Kerry’s inner seeings was looking forward from Kerry’s natural point of view. However, one (sample 9.4) of Kerry’s inner seeings involved a different point of view:

Sample 9.4 [Kerry was reading on her phone the website of the Ski resort Eldora, which described a hut called Arestua. That was somewhat surprising to Kerry—she didn’t know that Eldora had any huts.] She was experientially-seeing and reading the section title “Jenny Creek / Arestua Hut Access.” She innerly spoke those words (without the slash).

In trying to place where a hut might be, Kerry innerly saw a yurt hut on the Eldora mountainside [this was a mashing up of a yurt she had seen in Wyoming and the Eldora (Colorado) mountainside], looking down on the yurt (seen in detail: tan canvas, wooden slats, window, chimney) from a hilltop. This seeing is behind-and-to-the-right of her head, seeing forward into the yurt-scene that is still behind-and-to-the-right of her.

As schematized in the figure, Kerry's perspective is looking forward onto the yurt on the hilltop. But this *entire seeing* is behind Kerry (behind and to the right. The entire experience is behind her.

We arrived at this metaphor. Kerry₁ is in the front row of a movie theater. Two rows behind her is Kerry₂. Kerry₂ has on VR goggles and is immersed in seeing a yurt on a hilltop.

Experientially, Kerry is simultaneously both Kerry₁ and Kerry₂. She's looking *forward* at the yurt on a mountain even if this *entire seeing* is behind her. [Obviously, this is impossible in real life. You can only be one person at a time, not two! However, real life logic does not apply to experience.]



Focus on face and expression

In 4-6 samples, Kerry was focused on a person's or animal's face or expression. For example, in sample 8.6, Kerry was in Staples and was looking mostly at the face of a store clerk who had a don't-fuck-with-me glare.

This focus on faces was sometimes part of seeing the real world (as the Staples sample 8.6) and sometimes part of inner seeing. For example, in samples 3.4 and 7.5, Kerry was innerly seeing a dog's face with a particular focus on the smiley expression.

The two samples we weren't certain of were sample 2.3 Kerry was trying to figure out if her friend Ryan was happy, and this may have involved looking at the expression on his face), and in sample 9.1 Kerry was with her friend Gracie; Kerry's description included "looking at her face," but the interview did not elaborate this.

Seeing

Kerry was often (13-15 of her 40 total samples) looking at stuff in the real world. This seems basic to note. Presumably we're all processing visual sensory information for much of our waking lives. It can be hard to tell how much of this is directly experienced.

However for Kerry, it often *was* directly experienced. Some of this was "sensory awareness" (see below). However, sometimes Kerry was clearly seeing stuff without it qualifying as sensory awareness. For example, we just mentioned sample 8.6 with the store clerk with the don-t-fuck-with-me-glare. Another example:

Sample 7.3 [Kerry was editing the restaurant menu layout which had taken a lot of revisions. She was now looking at revisions from the chef.] She was seeing a chunk of text which was not too large [in realizing that the chef had added some dishes to the "Mains" section of the menu, but the amount of text wasn't large enough that

Kerry would have to change the design layout]. She was innerly saying “ok, not that bad” (softer than usual, and possibly in a relieved way).

She’s clearly seeing the chunk of text. It’s not just that her eyeballs are aimed at something and her visual system is processing it; it’s a directly apprehended part of her experience.

Sensory awareness

DES refers to sensory awareness as the focus on an inner or outer sensory aspect for its sensory interest, not its instrumental value. Sensory awareness occurred in somewhere between 5 and 12 (8.5 for short, or 21%) of Kerry’s 40 samples.

Of color

Kerry’s sensory awareness was predominantly of color (4-9 [7.0 for short] samples out of 8.5 sensory awareness samples; 82%). In 9 of Kerry’s 40 samples, color was important, and of those 9, at least 4 were clearly sensory awareness—a focus on the color for its own sake.

For example in sample 4.3, Kerry is drawn to the twinkly dark green-ness of the middle of the tree. The tree happens to have bark and leaves of certain shapes, and the leaves are being blown by the wind. These are facts of reality. But at this moment, Kerry *is not* experiencing any of this—she is drawn to twinkly green-ness (regardless of its source or significance).

Sensory awareness of color could be of the external world (as in the dark-greenness of sample 4.3) or of inner seeing. For example, in sample 5.2 Kerry is innerly seeing caramel colored hair, up close and detailed. She’s drawn specifically to the caramel-y color.

There were five samples where it was difficult to determine whether Kerry’s interest should be considered a particular focus on the sensory aspect of the color. For example:

Sample 4.4 [Kerry was looking at programming code on her computer screen.] She was noticing the blue, red, and yellow colors (of the elements of the code).

Here, Kerry was unequivocally seeing the blue, red, and yellow-ness. But was she drawn to the blue, red, and yellowness itself (that is, was her interest in the colors themselves, which would make it sensory awareness)? Or was she seeing the colors as part of a process that resulted in her seeing code (not merely seeing text, for example). In this case, seeing these colors would not be sensory awareness.

Other than color

Sometimes (3-6 [4.5 for short] times out of Kerry’s 8.5 sensory awareness samples; 53%) Kerry’s particular sensory interest was in some aspect other than color: texture, pattern, or physical sensation. Here is an example of seen texture:

Sample 8.1 [I am walking back from a run, looking at my reflection in a car window.] I’m seeing the greasy-messy-chaos of my (wind-blown) hair. [...]

She sees the texture of her hair, the greasy-mess-wind-blown chaos of it. Note that we do *not* describe this as looking at herself and what she sees *happens to have* greasy-messy hair. Instead, the greasy-messy-chaos pulled her attention and was the primary aspect of her experience. Another example of seen texture is with sample 6.2 where Kerry is holding one of her split ends and seeing mostly its lighter color but also its frizzier texture.

Sometimes Kerry was focused on patterns, although we were never 100% confident of this. One example:

Sample 6.5 I'm talking to my housemate saying "30 is the best". [...]

I'm seeing the archway into the living room, with its exposed piece of knotty, yellow-brown wood. [I might see my housemate off to the left, but less prominently.]

Kerry was probably mostly focused on the pattern of the wood, with its "knots and faults," but we were not entirely confident of this.

Another example of seeing pattern is sample 6.3. Kerry innerly sees people in a room with a detailed intricate cream, blue, and orange rug. But we weren't sure if the pattern was Kerry's main focus—that is, we were not sure whether Kerry was particularly interested in the pattern (which happened to be of the rug), in which case we would consider it sensory awareness, or whether she was simply seeing the rug (which happened to have a pattern), in which case it would *not* be sensory awareness.

An example of possible physical sensory awareness is sample 8.2. Kerry was wheeling her bike into a garage. She was feeling the coldness of the handlebars. But was she specifically focused on this coldness, or was it more incidental as she mostly focused on maneuvering the bike, trying to not bump her hands? We weren't sure.

Inner speaking

Kerry was often innerly speaking (11-15, call it 13.0, of Kerry's 40 samples; 32%). For example, in sample 4.5 (the buggy lake example described above), Kerry was innerly saying "We could wear bug nets!" (as if she were rehearsing convincing friends to join this hike). This speaking was in her own voice with a cheery, positive tone. This is representative of her inner speaking samples, which were in her voice, with her normal pitch and cadence. Tone could vary, for example here where it's positive, or in sample 5.5 where she's innerly saying (about Hulk Hogan's appearance at a Trump rally) "this is fucked!" in an exasperated tone.

Inner hearing

Kerry was occasionally innerly hearing (3-7, call it 5, of Kerry's 40 samples; 12%). For example:

Sample 3.3 Kerry was running along a trail by a lake.] She was innerly hearing a repeated line from the chorus of a song: "There's no holding back" (from "In Undertow" by Alvays). (The hearing is experienced as being exactly as if hearing it in

the real world [but the exactness is mistaken—the real lyric is “There’s no *turning* back”].) [...]

She innerly hears the singer’s voice, not her own.

Difficulty in distinguishing between inner speaking and inner hearing

In some samples, we weren’t sure if the experience was of inner speaking or inner hearing. For example, in sample 5.3, Kerry is innerly speaking/hearing “Coke is an established brand.” She’s mentally replaying a voice memo she had previously left a friend. Her voice sounds like it typically would, not like a distorted voice memo played back. We couldn’t adequately untangle if this was inner speaking or inner hearing.

Sample 6.3 is another example where inner speaking and hearing are difficult to distinguish. Kerry innerly sees her birthday party (which will happen later that night) where she is saying “30 is not so bad, it’s 29 that sucked.” From the standpoint of potential hearing, this is a complicated situation.

- (1) It is possible that Kerry_E (the experiencing Kerry) was seeing the party scene and hearing Kerry_I (the imagined Kerry) say “30 is not so bad, it’s 29 that sucked.”
- (2) It is possible that Kerry_E was imagining herself in the party scene, and was innerly seeing the party scene, and was imagining herself saying “30 is not so bad, it’s 29 that sucked,” even though there was no imagined hearing involved. That is, her experience was of the speaking, not the hearing.
- (3) It is possible that Kerry_E was seeing the party scene and seeing Kerry_I say “30 is not so bad, it’s 29 that sucked.” That is, her experience was neither of speaking nor of hearing, but of understanding what was being said. It takes substantial skill / practice for the team (Kerry and the interviewers) to differentiate those options, and we were not able to sort them out.

As a side-note, this sample is also interesting because Kerry is “prospectively recalling” the scene. She experiences herself as remembering this event, but it hasn’t happened yet. Still, she intrinsically understands that it has not happened—that is, this is not a hallucination or delusion. It’s our best understanding that Kerry didn’t use “prospectively recalling” metaphorically—for instance to say that this is a full scene instead of just elements of a scene. Rather, this was experienced as remembering, even though it’s for an event that hasn’t occurred yet.

Speaking aloud

Sometimes Kerry was speaking aloud (9-11, call it 10.0, of Kerry’s 40 total samples; 25%). In 3 samples, Kerry directly experienced that speaking. For example:

Sample 9.1 [Kerry was in her kitchen talking to her housemates about dating on the app Hinge. Gracie had complained that men want a relationship starting with the

first date.] Kerry was laughingly, surprisedly saying out loud “that’s not my experience.”

However, often (4-8, call it 6, of the 10 speaking-aloud samples; 60%) the words she was speaking just rolled out—it was hard to tell if she directly experienced them at all. One example was the text-bubble sample 6.6 described above: Kerry was saying out loud “did I send you a voice mail?” but those words were more rolling out than directly experienced. That is, the speaking was experienced no more than, say, a hand gesture while speaking would be experienced—not much if at all.

Multiple experience

Kerry sometimes Kerry had multiple experience—two or more unrelated experiences occurred simultaneously (2-7 [call it 4.5] of Kerry’s 40 total samples; 11%). For example, in sample 4.3, Kerry was voicing/predicting/trying to figure out the lyric “meeting me down at the Blue café” while simultaneously being drawn to the twinkly dark green-ness of the middle of a tree. This was multiple experience because the seeing-the-twinkly-greenness had no relation to the interest in the lyrics.

For another example, in sample 8.2 Kerry is pushing her bike into her garage. She mostly experiences maneuvering the bike and/or the coldness of the handlebars. She also simultaneously innerly sees two podcasters in a green room. This was multiple experience because the bike and the podcasters are unrelated.

Feelings

In 2 of 40 total samples, Kerry experienced feelings—directly apprehended emotion. For example, here’s a sample we previously saw a fragment of:

Sample 8.6 [I was in Staples to print something. I had asked store guy #1 a complicated printer question he didn’t know the answer to. He had gestured to store guy #2 saying “this guy will help you.” Guy #2 was just walking past, ignoring him, not wanting to be bothered.] I was looking at guy #2’s face, especially his eyes which had a don’t-fuck-with-me glare.

I also felt what I could retrospectively describe as “ooeuh” and beyond that articulate as I don’t want to deal with this guy, it’s gross that he treats his coworker that way (but none of this was clearly separated out, articulated, bodily, or verbal.)

This retrospectively described *ooeuh* was an experientially clear feeling. This experience did *not* involve words (but of course she used words to describe the experience to us). The feeling could be characterized as her not wanting to deal with the guy and it being gross he treats his coworker like that, but none of that was articulated. That doesn’t mean that the experience itself was inchoate. The feeling was clear, immediate, and direct.

Here is the other instance of feeling:

Sample 8.4 [I was designing the restaurant menu in Canva. I had previously made some edits in red indicating that the clients needed to change this text. It is now two days before the restaurant opening, and the fact that the text was still red indicates that the edits had not been made.]

(I was seeing the block—something like a horizontal region across the page—of the menu,) focusing particularly on the red=unchanged text portion and negatively reacting, which included the physical sensation of my stomach sinking. (The negative reaction was not articulated or differentiated but may have been something like Oh, no! Still there! Did I do something wrong here?)

I was maybe innerly sing-songy speaking “PT Bar Menu” in the background.

The feeling here is the negative reaction, which includes but is not limited to Kerry’s physically feeling of her stomach sinking. This is not merely a metaphor—she actually has the sensation of her stomach sinking.

Note that Kerry had some samples where emotional processes may have been ongoing without being directly experienced—that is, without being feelings. For instance:

Sample 9.1 [Kerry was in her kitchen talking to her housemates about dating on the app Hinge. Gracie had complained that men want a relationship starting with the first date.] Kerry was laughingly, surprisedly saying out loud “that’s not my experience.”

To the best of our ability to discern, Kerry wasn’t *directly experiencing* surprise. Kerry’s “bag of neurons and bones” was doubtlessly processing surprise, producing the surprised tone of her speaking. The DES task is to describe experience (including directly apprehended feeling if it is present), *not* to infer anything about any underlying process (including emotional process).

A similar example is sample 5.5 where Kerry says “this is fucked” in an exasperated tone, but she is not directly feeling exasperation.

Unsymbolized thinking

Kerry had one clear sample of unsymbolized thinking (and another very uncertain one). Here’s the clear sample:

Sample 6.4 [I’m using the design software Adobe Illustrator; I’m singing along to music but that is not experienced. I’m trying to change some text, but it’s not changing.] I realize / think something like, *oh it’s an object, I need a text box*. (This realization is without words.) [Text in Illustrator can be formatted as a textbox or as an object. If it’s an object, you’re not able to edit to change the text. For object, individual letters are outlined.]

Kerry is realizing specifically *oh it’s an object, I need a text box*; this realization comes without words or inner seeing or a feeling.

Summary

In summary, Kerry's most frequent inner experience was clear, detailed inner seeing. Sometimes patches of her inner seeing are blurry, which DES recognizes as a skillful deployment of inner-seeing clarity. Sometimes these seeings are smaller or arranged more like a collage than like a full scene. We also saw cases where Kerry saw just a thing with nothing beyond it. And we looked at an example of an unusual perspective that was as if Kerry was seeing a scene from physically behind her actual body. In short, Kerry's experience is populated by a variety of clearly apprehended and usually clear and colorful inner seeings.

We saw that Kerry often had sensory awareness, either of the physical world or of something in her inner seeing. Mostly this was of color, although it could be seen texture, pattern (probably) or physical sensation.

Sometimes Kerry was seeing stuff, without it being sensory awareness.

We saw that Kerry pretty often was innerly speaking, and occasionally inner hearing, and sometimes it was hard to tell. Sometimes she experienced speaking out loud. Sometimes her speaking (inner or aloud) was less about semantic significance than about the words themselves or the interpersonal relationship beyond the words.

Occasionally, but not often, Kerry had feelings or unsymbolized thinking.